PRICE
25¢

Charlie Chaplin IN "THE GOLD RUSH"

WRITTEN AND DIRECTED BY CHARLIE CHAPLIN

FOREWORD

It is written that in life comedy and tragedy walk hand in hand.

Not unmindful of the terrible privations of the men who conquered the North in the mad rush for gold, we believe Charlie Chaplin has caught the spirit of mirth that made life a jest to the unsung heroes of the snows, and that you will laugh with him in this product of two years of endeavor by the master-comedian of all time.

SID GRAUMAN

World Premiere Engagement of

Charlie Chaplin

IN

"THE GOLD RUSH"

A DRAMATIC COMEDY

Written and Directed by Charlie Chaplin

as presented at

GRAUMAN'S EGYPTIAN THEATRE

Hollywood

CAST OF CHARACTERS

THE LONE PROSPECTOR	*Charlie Chaplin*
BIG JIM MCKAY	*Mack Swain*
BLACK LARSON	*Tom Murray*
JACK CAMERON	*Malcolm Waite*
THE GIRL, GEORGIA	*Georgia Hale*
HANK CURTIS	*Henry Bergman*

Miners, Dancehall Girls and Habitues, Inhabitants, Officers, Assayers, Ships Officers, Passengers, Reporters, Photographers, etc.

Locale: The Alaskan Northwest: During the days of the Gold Rush

Copyright 1925, *by Charles Chaplin*

STUDIO STAFF FOR CHARLIE CHAPLIN

Associate Director
CHARLES F. REISNER

Assistant Director
H. D'ABBADIE D'ARRAST

Technical Director
CHARLES D. HALL

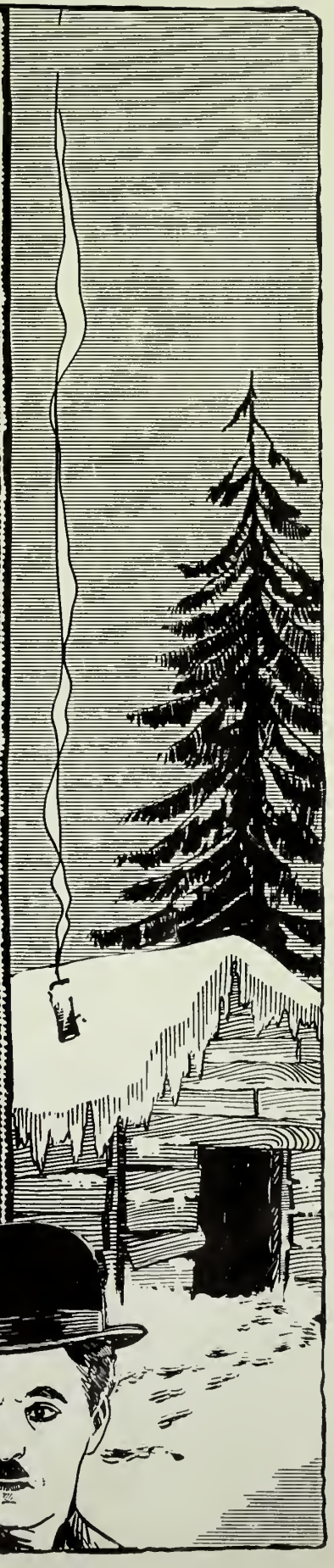
Cinematographer
RONALD H. TOTHEROH

Cameraman
JACK WILSON

Editorial
EDWARD MANSON

General Manager - - - - - - - ALFRED REEVES

Musical Score by CARLI D. ELINOR



A Sid Grauman Presentation

Mr. Grauman presents
the colorful prologue

"CHARLIE CHAPLIN'S DREAM"

A—Tribute to "The Gold Rush" by the prominent stars of the Moving Picture Industry which was made especially for the Premiere Performance.

B—Overture—Grauman's Egyptian Orchestra. Gino Severi, Conducting.

Julius K. Johnson at the Mighty Egyptian Organ.

C—Land of the Midnight Sun

1—Entry of the Lonely Prospector

2—Meeting with the Eskimos

3—Eskimo dance

4—Pastimes of the Eskimos

5—Charlie's dream

D—The Spirit of the Frozen North
As Beauty Depicts the Moods of the Northland

E—Balllooon Dance by Lillian Powell

F—Festival of Dancing Ice Skaters

G—The Monte Carlo Dance Hall

H—Charlie's Awakening

Curtain

Prologue Staged and Presented by
SID GRAUMAN
Ralph P. Borst, Assistant to Mr. Grauman

Costumes for "The Spirit of the Far North" designed and supervised by Adrian, executed by Rosa Rehn.
Ice skating ballet executed by Fauchon.

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The Producer

SO much has been said of Charlie Chaplin's genius and of his early discovery, that it may not come amiss to relate here, as from one who has been close to him, something concerning his discovery.

As a matter of absolute fact,—Charlie Chaplin was discovered by the little children of all the world. He was not financially embarassed when he entered pictures, —a young man just over twenty years old. He had several thousand dollars, a considerable sum for a young actor. Besides, he has been well known in England and America as a juvenile comedian for several years.

CHARLIE CHAPLIN

Another fact, known by but a few people, Chaplin was the biggest man on the comedy lot from the time he made his first comedy. Mack Swain, the giant comedian, called the "funniest villian" for his portrayal of Big Jim McKay in "The Gold Rush," was one of the first men to appear with Chaplin in that seemingly long-ago period. It is from no less authority than Swain that Charlie Chaplin, from the very first day, divined and went beyond what was expected of him. Within a short time after his entry into pictures, the directors complained to the powers-to-be that Chaplin wanted his own way and would not "take direction." It was great talent trying to assert itself and climb out of the embryo into the uniform of the greatest actor in the world. He was conscious of ability in his soul, as great talent ever is.

Charlie's greatest problem in his early picture days was his struggle with the comedy makers to allow him to portray his parts and ideas as he felt them. He fought to wear the baggy trousers and the battered hat. He wanted from the first to instill ideas, humor characterization into his work. When, after much effort, he was allowed to do this he found himself, and then the children found him. They soon greeted him as the crowned King of Laughter. And within eighteen months' he was world-famous and earning a million a year.

That Charlie Chaplin was born to be a great actor is obvious—and no one man "discovered" him at all. He first discovered himself, and the children responded. The intellectuals came later—as they always do—trailing behind them their second-hand approval.

The Exhibitor

THE genius of Sid Grauman, mastercraftsman of the prologue, has made his name a watchword among showmen the world over. Nowhere outside his magnificent Egyptian theatre in Hollywood is attempted the spectacular stage presentations that presage each great film production he introduces to the public.

To him and his illustrious father, the late D. J. Grauman, goes the credit of originating the elahorate and scintillating preludes to the masterpieces of film art found worth of presentation in his most beautiful of playhouses.

SID GRAUMAN

Los Angeles had the good fortune to be chosen by the Graumans, senior and junior, as the location of endeavor, and a trinity of downtown cinema palaces as well as the magnificient Egyptian attest to their achievements. The Egyptian by its architectual beauty of original design as a playhouse and the magnificence and completeness of its appointments has spread the fame of Grauman throughout the world. Few world tourists visit Los Angeles without including on their itinerary an inspection of this most beautiful of theatres.

Curiously enough in connection with the present attraction, Sid Grauman himself, as a lad in knee trousers, felt the urge of adventure when the Alaskan dash, the basis of the story of "The Gold Rush," occurred.

He stowed away on an Alaskan-bound steamer, and, after enduring the hardships that fall to the lot of those who go as a supercargo, landed safely in Nome, where he became a newsboy to earn a livelihood.

He obtained the agency for San Francisco newspapers and when an inbound steamer brought a consignment of papers, hiked on foot around a ten-mile zone about Nome to earn his first stake, a thousand dollars. The newspapers brought $1.50 a copy and purchasers were eager to get them at the price.

It was from his actual experience in the snow-swept Northland that Grauman conceived the scintillating spectacles that greet you in his elaborate prolouge to "The Gold Rush."

THE STORY OF "THE GOLD RUSH"

THE Lone Prospector, a valiant weakling, seeks fame and fortune with the sturdy men who marched across Chilkoot Pass into the great unknown in the mad rush for hidden gold in the Alaskan wilderness. Lonely, his soul fired by a great ambition, his inoffensive patience and his ill-chosen garb alike make him the target for the buffoonery of his comrades and the merciless rigors of the frozen North.

Caught in a terrific blizzard, the icy clutches of the storm almost claim him when he stumbles onto the cabin of Black Larson, renegade. Larson, unpitingly, is thrusting him from the door back into the arms of death when Fate, which preserves the destines of its simple children, appears in the person of Big Jim McKay.

The renegade is subdued by McKay in a terrific battle, and the Lone Prospector ond his rescuer occupy the cabin while their unwilling host is thrust forth to obtain food. Starvationalmostclaims the two until a bear intrudes and is killed to supply their larder.

The storm abated, the two depart, Lonely for the nearest town and McKay to his hidden mine, the richest in Alaska. McKay finds the renegade in possession of his property and in the battle that ensues falls under a blow from a shovel wielded by Larson, who flees from the scene to be swept to his death in an avalanche. McKay recovers consciousness but has lost his memory from the blow. Meanwhile Lonely arrives in one of the mushroom cities of the gold trail. Seeking companionship, he timidly invades the dancehall, center of frivolity of the village of the snow. His attention soon becomes fixed on Georgia, queen of the dancehall girls.

LONELY AND HIS PARTNER, BIG JIM MCKAY

She is the most beautiful creature he has ever seen. It is love at first sight, but nevertheless poignantly genuine.

In his pathetic adoration, he braves the gibes of the dancehall roughs to feast his lovelorn eyes. But Georgia, ignorant of the heart-yearnings of our hero, has her affections for the time being centered on Jack Cameron, Beau Brummel of the camp.

In a moment of pique with Cameron, she chooses Lonely as the least pretentious figure in the hall to dance with her. Lonely, believing his affections reciprocated, is transcended into a seventh heaven of bliss.

Georgia, out larking with her girl companions of the dancehall, accidentally chooses the cabin of Lonely as a backstop for a snowballing contest. Hearing the excitement, Lonely opens the door to receive a snowball in the face. Apoligies follow and he invites them into the cabin. After much good natured banter, the girls accept an invitation to have New Year's dinner with Lonely the following night, thereby giving him a tremendous thrill of anticipation.

But when the appointed hour arrives, his guests fail to put in an appearance to share the meal he has prepared for them. Falling asleep he awakens near midnight with the cruel realization that he has been the object of a cruel jest.

He walks disconsolately to the dancehall, there to see Georgia in vivacious conversation with his rival, Cameron. The lover's quarrel of the night before cold, Georgia writes Cameron an endearing note of apology.

As a last cruel jest, Cameron, hands him the endearingnote from Georgia. believing it written for him, the unhappy lover starts feverishly searching the dancehall for the girl, when Big Jim McKay, his memory partially restored, enters. Big Jim's only thought is to find the location of the cabin in order to locate the lost mine.

He recognizes Lonely and seizes him, shouting to lead the way to the cabin and they both will be millionaires. But his lovelorn friend at this moment discovers the girl on the balcony, and breaking away, darts up the stairs to embrace her and declare his love to the astonishment of the girl, as well as the crowd. Unceremoniously dragged from the hall by McKay, Lonely shouts to Georgia that he will soon return and claim her, a millionaire.

A year has passed and Big Jim and his partner, Lonely, are returning to the States surrounded with all that wealth can provide. Georgia has disappeared and Lonely's search for her has been all in vain.

The fame of the strike of the partners has spread and newspapermen board the liner for interviews. Lonely good-naturedly consents to don his old habiliments for a news photograph. Tripping in the companionway, he falls downstairs into the arms of Georgia, on her way back to the states as a steerage passenger.

The reporters sense a romance and ask who the girl is. Lonely whispers to Georgia, who nods assent. Arm in arm, they pose for pictures, while the reporters enthusiastically exclaim: "What a great Story this will make!"

ALASKA—THE CHAPLIN CONCEPT

ALASKA: A land of mystery and fabled wealth, which drew the multitude ever on and on, in rainbow promise to the uttermost recesses of its wilderness and desolation. Tens of thousands who gave, and still are giving, of their best years, to a struggle which has no parallel in the annals of human history. That far pilgrimage from civilization to the frozen solitudes of the Alaska Northwest, harked with the life blood of men whose shallow graves dot the bleak hillsides of many a mountain pass. The long trail whose drama stretched from the shores of Puget Sound to the Arctic Ocean.

"The Gold Rush": A Chaplinesque conception of the Alaska which confronted the early gold seekers is presented in the opening scenes, and are merely shown as atmospheric introduction to this comedy classic. These scenes represent an expenditure of upwards of $50,000, and were made in the High Sierras of the California Rockies.

A MUSHROOM CITY OF THE KLONDIKE

The famous "Chilkoot Pass," the gateway to the Klondike gold fields, has been suggested by Chaplin. The rugged camps of the pioneers are pictured, cluttering at the base of frozen cliffs. To make the pass, a pathway 2300 feet long was cut through the snows, rising to an ascent of 1000 feet at an elevation of 9850 feet. Winding through a narrow defile to the top of Mount Lincoln, the pass was only made possible because of the drifts of eternal snow against the mountainside. The excact location of this feat was accomplished in a narrow basin, a natural formation known as the "Sugar Bowl."

To reach this spot, trail was broken through the big trees and deep snows, a distance of nine miles from the railroad, and all paraphenalia was hauled through the immense fir forest. There a construction camp was laid for the building of the pioneer's city. To make possible the cutting out of the pass, a club of young men, professional ski-jumpers, were employed to dig steps in the frozen snows at the topmost point, as there the pass is perpendicular and the ascent was made only after strenuous effort.

With the building of the mining camp, and the pass completed, special agents of the Southern Pacific Railway were asked to round up twenty-five hundred men for this scene. In two days a great gathering of derelicts had assembled. They came with their own blanket packs on their backs, the frayed wanderers of the western nation. It was beggardly on a holiday.

A more rugged and picturesque gathering of men could hardly be imagined. They arrived at the improvised scene of Chilkoot Pass in special trains; and what is more, special trains of dining cars went ahead of them. It was thought best to keep the diners in full view of the derelicts.

To have seen them going through the "scene" was a study in the fine qualities of human nature. They trudged through the heavy snows of the narrow pass as if gold were actually to be their reward, and not just a day's pay. To them, what mattered; they were to be seen in a picture with Chaplin, the mightiest vagabond of them all. It would be a red-letter day in their lives, the day they went over Chilkoot Pass with Charlie Chaplin.

The comedian himself played the role of Director General. He was here, there, and everywhere, giving instructions, leading the men, and on occasions mixing with them throughout the day. It was possibly the most successfully handled mob scene ever assembled before a movie camera. This shot of Chilkoot pass will bewilder and charm the most blase movie fan. During the filming of this great panoramic scene the most disappointed man in the whole outfit was the doctor. Not a man was hurt during the entire stay on this location far above the timber line.

This is remarkable from the fact that these men, untrained to "mushing" through deep snows and climbing over frozen ledges, were compelled to take many chances, and carrying huge packs on their backs and hauling sleighs and other equipment over steep, precipituous places, it is miraculous that this successful scene was not marred by serious accident.

On the last day of the location, one of the "sourdoughs" in some way got a slight cut on the side of the head. Then the doctor was happy. With great enthusiasm he started winding bandages around the victim's head, and when the physician had finished, his patient had the appearance of a desert sheik, as the mass of gauze resembled a turban.

THE MAKING OF "THE GOLD RUSH"

AFTER months of preparation, following the completion of "A Woman of Paris," the dramatic sensation of the age, written and produced by Charlie Chaplin, the filming of "The Gold Rush" was started on February 7, 1924, with the final scenes taken on April 16, 1925.

Over five hundred thousand feet of film was used in the photographing. Then came the arduous task of cutting and editing, the perfect synchronizing of scenes and action, one of the secrets of Chaplin successes.

Almost two years passed while Charlie Chaplin worked on this production. During that time he was practically a hermit, recluse to all, save his studio associates.

The factory system of movies, and the consequent mediocrity as an art, have in Charlie Chaplin an example of the opposite production method in this dramatic comedy, "The Gold Rush". It has been made with the artists necessary leisure. It was never restricted by definite schedule or time clock methods, hut inspired by Chaplin with a passion for perfection as his only taskmaster.

When Chaplin works, he burrows into solitude. He broods, agonizes, sweats comedy and its dramatic counterhalance from his soul. He creates hy inspiration. When the mood is upon him, he toils feverishly. Then he may rest and hrood again for weeks—and always when the productive throes are upon him he is sensitive to the thumpings of the outside world.

Charlie senses, and expresses more than any other entertainer, the close affinity hetween the ludricrous and the pathetic; his comedy springs from within, more as a matter of mood than circumstance. Usually he needs very little story structure to his comedy, hut in "The Gold Rush" he has created a rugged story in which laughter surges from the spectacle of a valiant weakling; facing perils which strewed the paths of the early gold seekers with skeletons.

In the role of a hardluck sourdough, dressed in the baggy pants, the floppy shoes, the old derhy and cane of early association, Charlie twists the sufferings of the Alaskan pioneers into strange commingling of humor and tragedy. He thaws fun from a frosty, forhidding background. The treatment is wholly unlike anything hitherto done, and strikes a new note in photo dramatics.

"The Gold Rush" contains comedy, drama, satire, melodrama, farce—not to forget a little slapstick—and everything else in the way of entertainment all rolled into one hig ten reeled film.

ON THE SET WITH CHARLIE

as seen by SID GRAUMAN

THE Chaplin studio is differentiated from most other habitats of the photoplay by the use of the word itself. Essentially it is a studio—not an aggregation of buildings where scores of superiority-complexed individuals turn out animated pictures simultaneously. One set at a time is used; the rest of the stages are dark. The handful of people clustered around the two inseparable cameras might appear to the average film magnate to be doing anything but making a screen epic.

There are present neither mobs nor megaphones. There is a minimum of noise. The cameramen, property men, electricians all speak amongst themselves in hushed whispers when they speak at all. For the most part they look into the center of the set in much the same way as the Sunday flock looks at its pastor. For there gesticulates Charlie Chaplin.

The set: A little cabin in Alaska. The bare wooden walls re-echo the emotions of two starving men, one almost insane from want of food, the other passive in submission.

"Great! Now just once more for luck."

The speaker is the little man in very baggy trousers and a funny bobtailed coat. He is wearing one huge, turned-up, long worn-out shoe; his other foot is untidily wrapped in sacking His collar and shirt are affinities in dirt, and his face is the composite mirror of mighty souls who have gone before him.

NEW YEAR'S EVE

Strange how that queer get-up is unable to wipe the pathos from his eyes, how utterly those ragged pants and trick mustache fail to rob his brow of the Beethovian sweep. One looks at the patched coat-tails and thinks of Hamlet; hears the voice of the jester and thinks of a cardinal. He acts and directs the scene, conceives and considers that Charlot might equally have become a poet or a prime minister, an actor or an archbishop.

Opposite him on the set is Mack Swain, a gentleman almost counterbalanced in avordupois and art. A long time ago he used to wear a silk hat and answer to the name of Ambrose. It was in those leaner days that Charlie met him; custard pies then were theirs, both to give and receive.

Now they have gone back farther than the era of custard pies, for the present scene brings memories of the gold rush to those, that is, who suffer memories. Charlie and Mack are miners starving in the cabin, Mack in particular, because he's making an awful lot of noise about it. Also, it appears, he is temporarily insane with the hallucination that Charlie is a chicken, and that such a chicken would still the void in his aching tummy. Whereupon he stalks Charlie with intent to kill, only to be outwitted by the nimble Charlie and the advent of a huge black bear.

Only three scenes were taken in the entire afternoon, but the proof that Mr. Chaplin is without doubt the hardest working individual in Hollywood is that each scene is shot at least twenty times. Any one of the twenty would transport almost any director other than Charlie; he does them over and over again, seeking just the shade to blend with the mood. And his moods are even more numerous than his scenes.

"Just once more—we'll get it this time!" It is his continual cry, ceaseless as the waves of the sea. And each additional "take" means just three times as much work for him as for anyone else.

Perhaps in the middle of a scene when everything seems to be superlative, he will stop the action with a gesture, "Cut"—he walks over to a little stool beside one of the cameras and leans his head upon the tripod. The cameraman stand silently beside their cranks; everyone virtually holds his breath until Charlie jumps up with an enthusiastic yell:

"I've got it, Mack, you should cry: 'Food! Food!—I must have food!' You're starving and you are going to pieces. See—like this!"

Mr. Swain, a veteran trooper, watches intently as Charlie goes through every detail of the action.

"Let's take it!" Charlie suddenly exclaims—"What do you say, Mack?"

"Sure," answers Mack.

And again the scene is re-enacted and recorded in celluloid by the tireless cameras.

Charlie Chaplin calls his present picture, "The Gold Rush," a comedy. This because he has on his comedy make-up, and because his principal purpose for the time being is to make people laugh. But Charlie is drama personified; he couldn't possibly create a chuckle without shading it with the accompanying tear, for so utterly is

ON THE SET WITH CHARLIE

he the artist that modulated contrast is instinctive.

Clowns, buffooning around the throne, have ruled empires. But a clown upon the throne would be incongruous where he other than the one and only Charles. "A Night in a London Music Hall." "A Woman of Paris." Between them a metoric career comparable with nothing in the cinema sphere, even as Mr. Chaplin is himself comparable with no one else in it.

To the man on the street Charlie is darling of the gods; as a matter of fact, one surmises that the gods, far from fondling him, have dealt him many a smack in the eye. An hour or two on his set shows that only his infinite energy and his mental agility have enabled him to laugh at them.

WHAT WAS USED IN THE MAKING

FEW persons realize the quantities of material that goes into the making of a picture of the magnitude of "The Gold Rush," or the army of artists required to work these huge amounts into the ingenious sets that feature a ten-part production such as Chaplin's great comedy drama.

More than 500 skilled workmen specially trained in scenic art labored to produce the settings used in the Chaplin studio during the two years of the filming of the picture. On the studio lot in Hollywood was constructed huge mountains that were visible at a distance so realistic that many strangers in the cinema capitol were deceived by the artistry of the technical heads of Chaplin's organization.

Glistening in the sunlight, the artificial snowcapped peaks gave the appearance that a huge section of the snow-crowned summit of some Sierra mount had been transferred to Hollywood, and hundreds of visitors made pilgrimages to the neighborhood for a closer view.

These snow mountains were employed for close-up views and as backgrounds for scenes not practicable to take in the real snow banks themselves. Even with the large force of workmen employed, weeks were required to fabricate these settings.

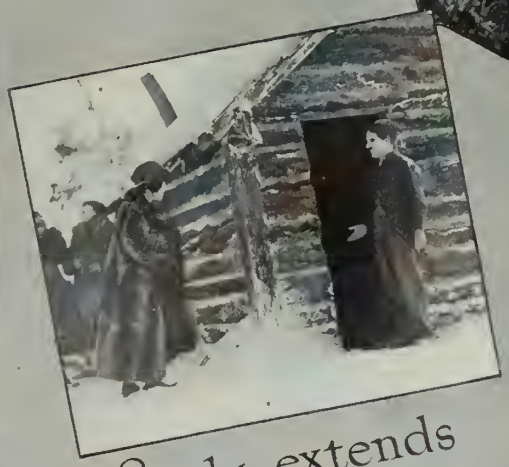
Only one production at a time occupies Chaplin's attention, and the entire studio was given over to the settings used in "The Gold Rush" until the last foot of film had met the master comedian's approval.

Lumber to the extent of 239,577 feet, comprised the framework; chicken wire of 22,750 linear feet with 22,000 feet of burlap spread upon it formed the covering for the artificial mountains used in the panoramas of "The Gold Rush." It required 200 tons of plaster, 285 tons of salt and 100 barrels of flour to artificially produce the ice and snow. In addition, four carloads of confetti was employed in producing blizzard and snow scenes.

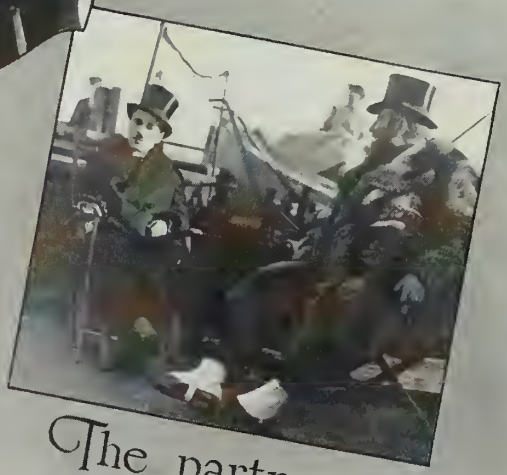
The tools used, including 300 picks and shovels, would constitute a year's stock for a large hardware store. Other miscellaneous items of hardware that entered into the picture include 2,000 feet of garden hose, 7,000 feet of rope, four tons of steel, five tons of coke, four tons of asbestos, 35 tons of cement, 400 kegs of nails, 3000 bolts and several tons of other smaller articles.

These items include only the material used in the studio sets and do not include the great quantities of supplies transported to the summit of the High Sierras, where a very large proportion of the scenes in the picture were taken, with a great army of extras and the necessary artisans in attendance.

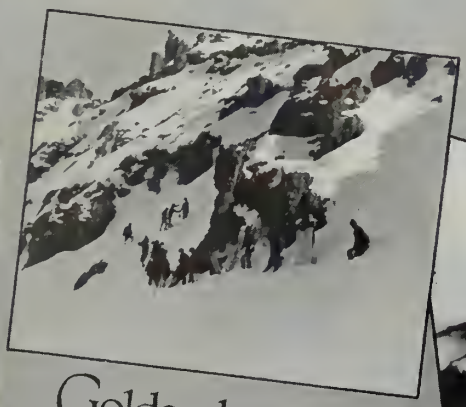
The lovers reunited.



Lonely extends hospitality.

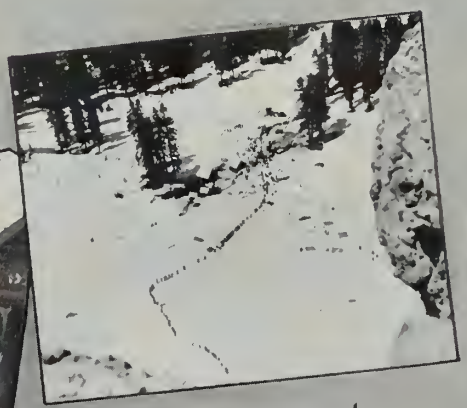


The partners acquire opulence.



Goldseekers in Chilkoot Pass.

A ruse to obtain needed sustenance.



On the way to hidden gold.

STEVES RESTAURANT.
GENERAL STORE

GRAUMAN'S EGYPTIAN THEATRE

By WALTER B. MACADAMS, *Director of Ancient Arts*

THIS is an edifice whose design and decorative beauty reaches out from the great dim past and enthralls with its mystery, exhilarates with its bold symbol designs, creates a serene restfulness with its gorgeous soft color harmony, and grips the deepest interest by awakening the realization of the life of the golden past it represents, ages and ages old, and revealed in the light of a newer day.

The architecture of this theatre adheres strictly to the principles of the Ancient Egyptian, with the modifications necessary to adapt the building to its modern use. The fore-court entrance duplicates the pylons of the ancient palaces and the columns of the lobby are the lotus-bud columns of the architecture of the Pharoahs.

At the entrance to the fore-court hang the checkered banners of red, yellow and blue of the Temple of the Sun, on the masts of which, perch the golden hawks, symbols of Horus, the Sun God.

Heirarchy of the Ages

The pictorial reproductions on the east court wall, are the images in color of the Priestess of the Temple of Isis at Philæ; an attendant priest of the God Osiris; the Goddess Nepthys, attendant of Isis, with headdress bearing the all-seeing eye, symbolic of the predominance of Truth and Good; and Thoth, with the Ibis head, God of Arts, Science and Letters. Next is Nefertari, a queen, the Ankh in her hand, the sign of Everlasting Life, and lastly, the young Sun God Horus, signifying by his attitude that he is the extoller or voice of the Gods known as Kheron.

A DETAIL OF THE EAST WALL

The fountain is presided over by duplicate images of the winged Isis and her Ka, or soul self. The great pictorial panel of the west wall near the lobby contains reproductions from the Temple of Thothmes III, of the Hawk-Headed God, Sokaris, who was Ruler of the Land of the Departed, known as the fields of Ialu, teaching the young Pharoah to uphold the principles of the various insignia of his standard. Also the Tapir-headed God, Set, of the underworld, instructs the young Pharoah in the arts of war, which is represented by the position of the figures in handling the bow and war arrow.

The hieroglyphic inscriptions occupying the large space above the figures, make these foregoing explanations and give a few of the young Pharoah's titles, such as "Son of the Sun" and "The Reincarnation of Life Everlasting."

The Court of Rameses II

The east court, through the arch to the left of the box office, is replete with interesting and beautiful symbols of antiquity. The long wall to the left chronicles the events in the life of Rameses II. First comes Rameses in his war-chariot, preceded by his mighty Man of Valor and accompanied by his pet lion, overhead the Vulture of Lower Egypt, protector of Kings, wings its way. In front of them is the standard and royal insignia of Rameses bearing such hieroglyphic inscriptions as "Ramesu-Merri-Amen, Ramessu-Merri-Maat, Son of the Sun, etc. These figures are perfect reproductions enlarged to scale and in the work of reproducing them, every effort was made to adhere strictly to even the ancient methods of handling the brush, that all lines would perfectly duplicate the ancient artist of the Court of Rameses.

Following these figures are the victorious soldiers of Rameses marching over the vanquished Asiatic enemy; then the kneeling Hapi, God of the Nile, pouring out the blessings of life-giving libations in the Land of Kem, which is Egypt.

Thoth, God of Arts, Science and Letters, sometimes referred to as the Recorder God, is shown recording the life of Rameses and counting on the fronds of a palm stem the events in his life, etc.

The Shrine of the Nile

Next are seen captives of war in slavery under the Egyptian taskmasters. They are dragging a gigantic sphinx of black basalt to a temple of Rameses. A slave pours oil before the sled runners, another claps his hands to aid the slave gang in keeping step and pulling together.

The Shrine of the Nile is the last picture here, and represents the Shrine at Biggeh, with the god, Hapi, inside the cliff rocks, from whence the waters of the Nile were at that time supposed to come forth.

Standing guard over this scene is the gigantic colored statue of the Jackal-headed god, Anubis, worshipped as the keeper of scales of justice, and weigher of the souls of the departed against the feather of truth to determine their elegibility of entering the nether-world.

This scene, lit with many lanterns, backed by the moon-glow through the trees, presents an enchanted vista.

Beneath the lofty portico supported by the massive lotus-bud columns, twenty doors of antique green-gold bronze, decorated with symbols of Isis and Orisis, open into the broad velvet carpeted lobby, extending in a semi-circle the full width of the theatre auditorium. Thru archies of antique masonry are located the ladies' lounge room, rest rooms and various offices. In the ladies' lounge room the bas-relief image in antique gold of the grimacing little household god, Bes, asserts his right as mirth creator.

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Tall ornamental lamps carved in the form of great clusters of lotus and papyrus flowers, emit soft tinted light revealing a richness of appointment found only here.

The mens' lounge and smoking room displays still another attractive example of Egyptian art—A group in color consisting of figures of the ram-headed god, Khnum, known as the "Moulder of Man," together with attendant priest, priestess and Hathor, the Goddess of Love and Beauty, and accompanied by bird figures representing the souls of the departed, are all engaged in paying obeisance to, and with offerings are supplicating at the shrine of the Nile for a bountiful season of plenty in the land. Standing wooden figures of slave girls, hold trays in their hands for the convenience of smokers.

The wonderful floor coverings of deep red are bordered with woven-in hieroglyphics and designs sacred to the Bull Apis, god of Virility and life. Everywhere about are heavy chairs and other articles of Egyptian furniture, all perfect examples of a high order of handcraft and duplicating those pieces as used in the palaces of the Pharoahs, and bearing the authentic decorations of Egyptian art.

Through velvet curtained arches opening directly off the lobby, the vast auditorium presents an awe inspiring spectacle, unmatched in gorgeous effect and unrivalled in beauty and historic interest.

Overhead the dome of a celestial sky is set with the myriads of blazing jewels of the heavens, in pure gold, over which radiates a colossal sunburst of golden iridescent colorful rays emanating from the blazing sun upheld by a gorgeous winged scarab, the symbol of reincarnation, and which in turn is surrounded by attendant decorations sacred to the Scarab God, including the Serpent at Euræus, symbol of the intellect, all in bas-relief burnished in silver and colors and pure gold.

THE WEST WALL OF THE COURT

The Splendor of Antiquity

Thus, bathed in the twilight of an ancient world, surrounded by a scene of awe-inspiring splendor, breathing the fresh purified air that bears the faint elusive perfume of the real lotus, cherished in the palaces of antiquity, one is held wrapt by a near view of a gigantic temple ruins on the plains of Thebes, backed by the desert azure sky, where a solitary star, the Star of the East, still lingers.

This wonderful painting occupies the entire great front curtain and is framed on either side by the magnificent carved Egyptian columns of stone, which are covered with pictorial representations in Egyptian color of the various gods, goddesses and sacred symbols of the temple of Amon. The great beams of the proscenium arch supported by these columns, tell in Egyptian pictured story form, various religious rites, ceremonies and beliefs as upon the beams of the golden temple of Amon. At the bases of the columns in typical rigid attitude, colossal sphinxes with faces of mystery stare straight into the beyond.

Symbolic Craftsmanship

The walls of the auditorium show heroic bas-relief images from the Temple of Sety I at Abydos, the lioness-headed goddess, Sekhmet, symbol of the destructive rays of the sun bestowing her blessing and promise of good will upon her land. Then the image of the Pharoah Sety I offering to the gods a golden image of the Goddess of Truth and Justice, as an oath of the principles which he will uphold among his people. And then the seated figure of Maat, the Goddess of truth, holding on her knee the Ankh, the sign of everlasting life, and blindfold pads upon the eyes symbolizing her judgment of man by the evidence heard instead of being swayed by false appearances.

The side balconies overhung with the palace banners and the golden urns of the temple soften the severity of the great walls of tinted stone.

Furnishings of the orchestra are all of Egyptian design and decorated in green bronze, copper and gold, with appropriate figures in the dull ancient colors.

The overhanging alcove in the rear depicts the richness in antique design of temple ceilings with its rows upon rows of seated deities—suggesting the title the "Temple of a Million Blessings."

And so in keeping with Mr. Grauman's policy that whenever and wherever possible, every attractive improvement should be added, I sincerely hope my description and explanations of the varied and beautiful decorative ornament, based upon many years of study of decorative arts of the ancients, and my earnest endeavor in the actual reproduction of some three hundred or more of the designs, will enable you and yours to more fully understand

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and enjoy this greatest of all achievements of the world of amusement, Grauman's Egyptian Theatre.

A Traveler's Appreciation

Saturated with the memories that have sprinkled man's mind ever since that time-dimmed age when the shepherd kings raised the symbol of their power beside the Nile to displace the dynasties founded by Mene, Hollywood's $800,000 film temple sends one's thoughts reverting down the misty corridors of achievement to a vision of Moses leading his Israelitish hosts through the watery aisle of the Red Sea, to the scenes in the days of Joseph and his faithless brethren, and, above all other recollections, to the passionate love tryst that Antony kept with the fickle Cleopatra ere her deserting fleet brought about his ruin at the hands of Augustus Caesar, whose love the fair Egyptian siren schemed for in vain.

One can look upon the hieroglyphics that stare forth from every nook and cranny, wall and ceiling of Grauman's Hollywood theater and almost see the fondled asp sink its poisonous fangs in the soft bosom of the Nile's greatest vampire queen.

And then, too, the mental eye may roam farther still and, after glimpsing the stern and sullen visage of the silent Sphinx, lead a psychic wanderer through the mazes of the Pyramids, with their memories of the mummified forms of Egypt's greatest kings. Then one comes to that blank wall beyond which the written record of man runneth not—that land of the vast unknown in which fabled Atlas balanced the earth on his shoulders while the dust of prehistoric antiquity eddied about his feet.

One of the principal features of the film temple which give added lustre to its beauty, is the variety of vivid colors used. The rich hues that made the land of the Pharoahs so romantic have been transplanted from that ancient realm to glorify the modern scenic beauty of Hollywood.

NUGGETS FROM "THE GOLD RUSH"

TO eat a shoe is something of an achievement, but to eat a shoe artistically might be called a triumph.

In what has been termed one of the cleverest bits of fun-making, calling for real artistry, ever portrayed, you see Charlie Chaplin as the Lone Prospector, and Mack Swain as Big Jim McKay, blizzard-bound in the barren wastes of Alaska.

Facing death by starvation, Charlie in desperation removes one of his big, worn-out shoes, and boils it with tender care. He serves it in typical Ritz style.

The thought of eating a shoe is offensive, but the shading of the subject, which so easily might be repulsive, is so deftly presented that you will remember this scene as a highlight of "The Gold Rush."

THE quaint old white-haired character who does the clog dance in the dancehall scene in "The Gold Rush" is a famed centenarian member of Hollywood's moving picture extras' brigade.

He is daddy Taylor, and although he is one hundred years old, boasts of his youthful agility. Some of his stunts consist of shadow boxing, buck and wing dancing and turning cartwheels. He attracted Charlie Chaplin's attention while he was amusing the players on a set, and the master comedian immediately arranged a special bit for Daddy in the picture.

Taylor is a Civil War veteran from Virginia, who, prior to fighting for the South, was a United States government scout. His discharge papers attest to his age.

CHAPLIN'S FILM DEBUT

THE following interesting little story about Charlie Chaplin is told by Alfred Reeves, his present general manager, who was also manager of the company in which Chaplin appeared before he entered pictures. Mr. Reeves has known Charlie from his fifteenth birthday. He has seen Charlie Chaplin's father on the stage and pronounced him one of the most talented actors of his day. It is the period of 1910 of which Mr. Reeves speaks:

ALFRED REEVES

"While we played in New York Charlie conceived the idea of utilizing his spare time away from the theatre in the making of picture comedies. He outlined his idea to all the members of the company, thinking then that all we needed was a camera.

"Charlie and myself, always the best of friends, agreed at the time to put up one thousand dollars each for the purchase of a camera. We thought then that all we had to do was to play as in our vaudeville act, in the open air, and it would register on the screen. The idea of scenes made in short lengths, long shots and close-ups, and inserts being taken separately and later assembled was never dreamed of by us. The cutting of the film, in which Charlie has no equal, was never dreamed of by him then.

"We entered into this agreement in all seriousness, but because our work took us away from New York, it was abandoned. But Charlie always carried the idea in his mind. Since then we have often wondered what the outcome would have been had we carried out the original agreement.

On returning to England in the summer of 1912 we combined business with pleasure by playing the theatres of the Channel Islands. While playing the theatre on the Island of Jersey, there was a street parade and carnival in progress and a news weekly cameraman recorded the event.

"He was here, there and everywhere, but wherever he went a very pompous gentleman, who was apparently in charge of affairs, would always be found in front of the camera lens. He would shake hands with the local dignitaries and always turn away from them and face the camera as he did so. He might be termed the first 'camera hog.' Always would he bow and register his greetings to the camera while his guests stood in the background, or off to one side.

"Charlie was completely fascinated by this bit of business and told me then that some day he would put it in a picture. In an early picture of his—'Kids Auto Races'—you will find the fulfillment of his resolve.

"We returned to America shortly afterward on our second tour and while playing in Philadelphia, upon response to a wire from Kessel and Bauman, Charlie went to New York and there signed his first picture contract.

"And so, contrary to the general idea that Charlie was discovered for pictures while playing in Los Angeles, Charlie arrived in California with a one-year picture contract in his pocket. The rest of Charlie's history is written by the children and himself."

AN ANIMAL ACTOR IN "THE GOLD RUSH"

Not the least important of the players in "The Gold Rush" is a furry-coated actor who never changes his costume.

John Brown, who plays the role of himself, the big brown bear, was one member of the company on location who really revelled in the snow country.

After spending his days and nights in Southern California, John Brown was taken up into the High Sierras and no sooner had he sniffed the mountain air than he apparently thought he had returned to the freedom of the snows.

For the first few days he was unmanageable and it was necessary to give him as much freedom as possible, as he sought to tear up his cage. A stockade was built for him, and for days, hour in and hour out, while the company was on location, he frolicked in the snow to his heart's content.

On the days when he appeared before the camera, his happiness reached its zenith, as following each "take" he was turned loose and permitted to scamper off among the trees, to be recaptured only after much difficulty.

Lonely turns to labor.

Georgia invites Lonely to dance.

Georgia asserts her independence.

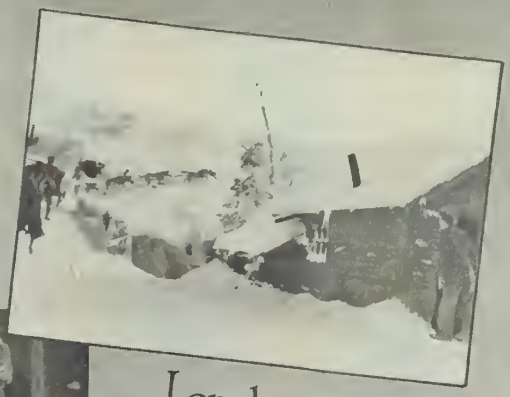
A friend who *does not* jeer.

Fate prevents the reunion of the partners.

The partners reunion.

Lonely seeks companionship.

Someone stands a treat unawares.



Lonely sees his benfactor depart.

Mutual suspicion.

Lonely seeks the girl.

Big Jim and his claim.

The camp celebrates.

THE GIRL IN "THE GOLD RUSH"

A TWIST of the wrist has brought fame and fortune to many a man, but it was a twist of the ankle that placed Georgia Hale, "The Girl, Georgia," in "The Gold Rush" in a position where the gates of stardom in pictures were opened unto her.

Born in St. Joseph, Missouri, of English and French parents, Miss Hale spent most of her life in Chicago, where she studied voice and dancing, intending to make the stage her profession, but always with dreams of a moving picture career in California.

GEORGIA HALE

Entering a Chicago beauty pageant contest, in 1922, Miss Hale's personality and charms won for her the honor of representing the Windy City in the Atlantic City national contest as "Miss Chicago." But best of all, she received a cash prize of $1,250, which meant the realization of her dreams of a trip to Hollywood. At Atlantic City she lost in the competition for the honor of "Miss America," and made ready for the journey to Hollywood. Arriving in the Cinema Capital in July, 1923, Miss Hale got her first opportunity in doing a bit in a dancing scene, with a bright outlook for a real future.

But Fate intervened when she fell and severely sprained her ankle. She was compelled to hobble on crutches for nearly six months, and when her parents arrived in California at the end of this time, they found Georgia with only twelve dollars, still lame and very unhappy.

Inspired by the timely arrival of her two sisters, her mother and father, she evidenced her courage by seeking work as an "extra." She accepted an offer to pose before the camera without salary in a picture being screened by Joseph Von Sternberg, titled "The Salvation Hunters," for the opinion of Charlie Chaplin and Douglas Fairbanks.

Opportunity had returned, for she immediately attracted the attention of the producers, and Charlie's enthusiasn for her work in upholding the dramatic values of this picture encouraged Fairbanks to place her under contract. Chaplin did not forget her, and when he sought a leading lady for his great comedy-drama of Alaska, Miss Hale won over scores of aspirants for the honor of playing with the master comedian.

Although the turned ankle represented a trick of fate that eventually brought her artistry to recognition, Miss Hale's capability as represented by her fortitude in the face of difficulties that would have plunged many a man in despair, is reflected in her triumphant delineation of the dancehall heroine of "The Gold Rush."

PERSONALITIES OF THE PLAYERS

HAILED as "the funniest villain" for his role in "The Gold Rush," Mack Swain is a native of Salt Lake City, the son of Mormon pioneers. His middle name is Moroni, from the angel who blows the trumpet on the Mormon temple. His parents came to Salt Lake with Brigham Young's pioneer caravan, and his father, a stonemason, helped to build the famed temple.

MACK SWAIN
Big Jim McKay

Mack started his histrionic career at the age of seven, when he emptied his penny bank to pay a printer to make cards with the legend: "Mack Swain's Mammoth Minstrels," which he presented in his father's barn. The "minstrels" proved a financial and artistic success, and Swain got the opportunity to develop his talents in Salt Lake amateur entertainments, in which he sang and danced.

At fifteen years he went on tour with the Martin Josey Minstrel show, and from this first step on the ladder, he served in every capacity from stage hand to being his own producer, and appeared in vaudeville, drama and musical comedy, with varied success as an actor, producer and manager.

During an engagement in Chicago twenty-five years ago with the Kempton and Graves stock company, he married Cora King, the leading lady of the company, who resides with him in Hollywood.

Swain entered pictures as a member of the old Keystone Comedy company in 1913, at about the same time Charlie Chaplin joined the organization. They appeared together in almost all the early Keystone comedies and a great friendship between the two has existed ever since.

From the camaraderie engendered by their mutual entrance into "the pictures" years ago came a perfect understanding that has operated to the advantage of both in their relations since on and off the studio lot.

Having been associated with the stage since his earliest youth, Swain has made a life-study of appealing to the risibilities of audiences, and has been identified with the development of comedy as an art from the early custard-pie one and two reelers to the master comedian's epoch marking comedy-drama, "The Gold Rush," in ten expansive parts.

Mack, who weighs nearly 300 pounds, will be remembered in the oldtime comedies by moving picture fans as "Ambrose," the lovesick youth. P. S. Morrison, a cinema critic of the early days, gave him the cognomen. Swain was featured in such favorite oldtimers as "His Trysting Place," "His Musical Career," and "Caught in the Rain." His outstanding success with Chaplin was "Tillie's Punctured Romance."

He voices the belief that his greatest role is as Big Jim McKay in "The Gold Rush."

ARTISTS in all lines answer to the call of the films. Henry Bergman, a native son of San Francisco, was well known to the opera stage when he started playing before the silver sheet.

HENRY BERGMAN
Hank Curtis

Taken to Germany as a child by his parents, he returned to America in 1883, a tenor singer of note with the Metropolitan Grand Opera company.

Nine years with the Augustin Daly Musical Comedy company followed in which he appeared in such old favorites as "The Runaway Girl," "San Toy," "The Country Girl," and "Cingalee." He played for three seasons in the Ziegfeld Follies and was also with Blanche Ring in "The Yankee Girl." He has appeared in all of Chaplin's comedies for the last ten years.

THE engineering profession lost a promising disciple when Malcolm Waite by chance was introduced to the motion picture industry.

Waite, who was born in Menominee, Michigan, 32 years ago, had outlined for himself a career in engineering. He started in technical schools and completed his instruction in the MacKenzie school at Dobb's Ferry, New York.

MALCOLM WAITE
Jack Cameron

While on a visit to Hollywood in 1924, at the request of his friend, Jack Pickford, he appeared with the later in a picture. That experience marked the end of his prospective engineering career. Later he played with Mary Pickford as "Perkins" in "Dorothy Vernon of Haddon Hall," although his first large part is in "The Gold Rush."

A vaudevillian who frequently forsakes his villian roles for the silver sheet to rub on burnt cork again is Tom Murray, stage veteran known throughout the world.

Born in Harrisburg, Illinois, Murray 32 years ago first appeared in vaudeville, with Earl Gillihan as his partner. The act of Gillihan & Murray has played in every English speaking part of the world. And today between pictures they step out to do their old blackface song and dance act, (the only addition being that Tom now plays his own accompaniments on the ukelele.)

TOM MURRAY
Black Larsen

He entered pictures eleven years ago with the Eagle Film company in Jacksonville, Florida. He played first on the Coast with Jackie Coogan in "My Boy." His appearance in "The Gold Rush" is his second picture with Charlie Chaplin, he having appeared as the deacon in "The Pilgrim."

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Scenic Artist ..... FREDERICK ROBINSON
Stage Carpenter ..... WILLIAM DAVIES
Chief Electrician ..... GEORGE M. SMITH
Chief Projectionist ..... E. W. APPERSON
Organist ..... JULIUS K. JOHNSON
Auditor ..... C. W. SNELL
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Sid Grauman Visits Charlie Chaplin on Location

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